

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 56.—No. 13.

SATURDAY, MARCH 30, 1878.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—SATURDAY CONCERT. THIS DAY, at Three o'clock. The programme will include: Overture, *Egmont* (Beethoven); Concerto "Sinfonie Espagnole," for violin and orchestra (E. Lalo), first time at these concerts; Symphony in B minor, unfinished (Schubert); Gipsy Melodies (Zigeunerweisen), for violin and pianoforte (Sarasate), first time at these concerts; Overture, *Genesara* (Schumann). Vocalist—Herr Henschel. Solo Violin—Señor Sarasate. Conductor—MR AUGUST MANNS. Numbered Stalls for a Single Concert, in Area or Gallery, 2s. 6d.; Unnumbered Seats, in Area or Gallery, 1s. (all exclusive of admission to the Palace). Admission to Concert-room for non-Stall holders, 6d.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W. MONDAY, April 1st, 1878, Communication from ARTHUR HILL, Esq., B.E. (Queen's Coll., Ireland), "On a Suggested Improvement in Staff Notation for Vocal Music." Illustrated by Specimens. Paper by GEORGE BULLEN, Esq., "On the Galin-Paris-Ohévé Method of Teaching considered as a Basis of Musical Education." Chair taken at 4.30. The first paper read at Five o'clock.

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W. O.

MISS LILLIE ALBRECHT has the honour to announce that her ANNUAL GRAND MATINEE MUSICALE will take place (by the kind permission of GEORGE EYRE, Esq.), at 59, LOWNDEN SQUARE, BELGRAVIA, on SATURDAY, April 13, at Three o'clock. Vocalists—Mesdames Liebhart, Holcroft, and Marie Beival; Signori Monari-Rocca, Montelli, and De Lara. Violin—Mme Varley-Liebe; Violoncello—Herr Schubert; Pianoforte—Miss Lillie Albrecht. Göttermann's First Grand Duo, for piano and violoncello, will be performed on this occasion; the Andante con moto, in B flat, and the Allegro ma non troppo, in D minor, by Miss Lillie Albrecht and Herr Schubert. The piano solos will consist of Prelude and Fugue, in F minor, Op. 35 (Mendelssohn); Ballade in A flat, Op. 47 (Chopin); "La Ruche" (George Pfeiffer); and, by desire, Study in Sixths (Chopin); "Lily Dale," Air Variés (Sigismund Thalberg); and Finale, by special desire, "Le Réveil du Rossignol" (Lillie Albrecht). Conductor—MR CHARLES E. STEPHENS. Tickets, 10s. 6d. each; Family tickets (to admit Three), One Guinea: to be had only of Miss LILLIE ALBRECHT, 30, Oakley Square, N.W.

LAST WEEK OF THE

CARL ROSA OPERA COMPANY.

ADELPHI THEATRE.

TO-NIGHT (SATURDAY), *Bohemian Girl*; MONDAY and FRIDAY, *Faust*; TUESDAY and SATURDAY, *Marriage of Figaro*; WEDNESDAY, Ignaz Brüll's *Golden Cross*, and the last act of the *Merry Wives of Windsor*; THURSDAY, *Martiana*. Conductor—MR CARL ROSA. Doors open at 7.30. Commence at 8.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Twelfth Season, 1878. The NEXT MEETING, for TRIAL of NEW COMPOSITIONS, will take place on WEDNESDAY Evening, April 3, and the next Concert on Wednesday, April 10. The Soirées and Concerts of the Society afford an excellent opportunity to young rising artists to make their debut in public. Full prospectus may be had on application to

H. G. HOPPER, Hon. Sec.

244, Regent Street.

MR J. B. WELCH'S FIFTH (NEXT) ANNUAL CONCERT at ST JAMES'S HALL, TUESDAY Evening, April 2nd, at Eight o'clock. Miss Anna Williams, Miss Ellen Lamb, Mrs Bradshaw Mackay, Mr Barton McGuckin, Mr Bridson, Mr Edward Wharton, and Mr Santley. Solo Pianoforte—Mr Franklin Taylor; Accompanist—Mr J. B. Zerbini. Band and Chorus numbering 250 performers. Conductors—MR ARTHUR SULLIVAN, and Mr J. B. WELCH. Tickets 10s. 6d., 5s. 3s., and 1s., may be obtained at the usual Agents, and at Austin's, St. James's Hall.

MR. IGNAZ BRÜLL and HENSCHL beg to announce that they will give a RECITAL of PIANOFORTE and VOCAL MUSIC, in ST JAMES'S HALL, on WEDNESDAY afternoon, April 3rd, 1878, to commence at Three o'clock. Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Tickets may be obtained of Chappell & Co., 50, New Bond Street; Stanley Lucas, Weber & Co., 84, New Bond Street; at Mitchell's Royal Library, 33, Old Bond Street; Hays, 4, Royal Exchange Buildings; and at Austin's Ticket Office, St. James's Hall.

THE MUSICAL ARTISTS' SOCIETY.

President—His Grace the Duke of BEAUFORT, K.G.

The next TRIAL of NEW COMPOSITIONS will take place at the ROYAL ACADEMY OF MUSIC, on SATURDAY Evening, April 6.

ARTHUR O'LEARY, Hon. Sec.

84, New Bond Street, W.

WEDNESDAY NEXT.

THE LAST BALLAD CONCERT BUT ONE, ST JAMES'S

HALL, on WEDNESDAY next. The programme will include the following standard and popular songs: "My heart is sair for somebody," "Thady o' Flinn," and "Birds in the night" (Mme Sherrington); "Barbara Allen" and "At Last" (Miss Mary Davies); "The Better Land" and "Caller Herrin" (Mme Antoinette Sterling); "The deep, deep sea" and "True Hearts" (Miss Orridge); "The Bay of Biscay" and "Stay at Home" (Mr Sims Reeves); "Sally in our alley" and "Good night, beloved" (Mr Edward Lloyd); "The Erl King" and "The Tar's Farewell" (Mr Santley); "True Blue" and "Davy Jones" (Mr Maybrick). Mme Arabella Goddard will perform Thalberg's fantasia on *Don Giovanni* and Benedict's "Erin," fantasia on Irish airs. The London Vocal Union, under the direction of Mr Fred Walker. Conductor—MR SIDNEY NAYLOR. Stalls, 7s. 6d. Balcony, 3s.; Area, 4s. and 2s. Admission, 1s. Tickets of Austin, St. James's Hall; the usual agents; and of BOOSEY & Co., 255, Regent Street.

ERNEST DURHAM'S RECITALS.

ERNEST DURHAM'S SECOND PIANOFORTE RECITAL,

at STEINWAY HALL, on WEDNESDAY next, April 3rd, at Three o'clock. Programme:—(1) Prelude, Fugue, Minuet, and Gavotte (Bach); Turkish Rondo (Mozart); Harmonious Blacksmith (Handel); Sonata (Scriabin); Sonata, in G sharp minor, Op. 27, "Moonlight" (Beethoven). (2) Nocturne (Field); Berceuse (Chopin); Study (Bennett); Nocturne in D, Op. 21, No. 4 (Schumann); Andante and Rondo Capriccioso (Mendelssohn). (3) Caprice, Op. 95, "La Polka de la Reine" (Raff); Valse (Durham); Hungarian Airs (Liszt). Tickets, 7s. 6d., 3s., and 1s., at Steinway Hall, Lower Seymour Street, Portman Square, W.; Chappell's 50, New Bond Street, and all the Libraries and Musiciansellers.

ERNEST DURHAM'S EVENING CONCERT, at STEINWAY HALL, on WEDNESDAY, April 10, at Eight o'clock. Vocalists—Mdlles Anna Williams, Annie Butterworth, and Mr Charles Nalder. Instrumentalists—Mdlle Pommeroy, Miss Florence Westhorp, Messrs Ernest Durham and W. Pettit. Conductors—Sir JULIUS BENEDICT and Mr HENRY DURHAM. Tickets as above.

MR ERNEST DURHAM requests that all communications respecting ENGAGEMENTS, &c., be addressed to Mr N. VERT, 52, New Bond Street, W.

MR HENRY LESLIE'S CHOIR, ST JAMES'S HALL,

THURSDAY evening next, April 4th, at Eight o'clock. Basil's *Misere*, which was formerly sung at St Peter's at Rome during Holy Week. In order to ensure this work being performed with all its traditions, it will be given under the direction of Signor Rotoli, formerly member of the choir of St Peter's. The 43rd Psalm, "Judge me, O God" (Mendelssohn), and Bach's Motett, "I wrestle and pray." Vocalist—Herr Henschel. The second part of the Programme will include Madrigals and Part-songs. At the pianoforte, Mr J. G. Calcott; at the organ, Mr John C. Ward. Conductor—MR HENRY LESLIE. Tickets, 7s., 3s., 2s., and 1s., at Austin's Ticket Office, St. James's Hall, and all music publishers.

THE BACH CHOIR. Conductor—MR OTTO GOLDSCHMIDT.

THREE CONCERTS, at ST JAMES'S HALL:—FIRST CONCERT, SATURDAY Evening, April 6, Eight o'clock. Miss Mary Davies, Mme Patey, Mr Shakespeare, and Herr Henschel. Works to be performed: BACH'S "CHRISTMAS ORATORIO"; SCHUMANN'S "NEW YEAR'S SONG"; S. S. WESLEY'S Anthem, "O LORD, THOU ART MY GOD"; MENDELSSOHN'S "114TH PSALM."

SECOND CONCERT, MONDAY Evening, April 29, Eight o'clock. THIRD CONCERT, SATURDAY Afternoon, May 11, Three o'clock. Tickets—Stalls, 10s. 6d., 7s., 5s., and 3s. To be obtained of Stanley Lucas, Weber & Co.; Mitchell's; Chappell & Co.; Keith, Prowse & Co.; A. Hays; and Austin's Ticket Office, St. James's Hall.

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ROBERT PAGET, Vestry Clerk.

Vestry Hall, Clerkenwell, March 22, 1878.

"MY SWEETHEART WHEN A BOY."

MR WILFORD MORGAN will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," on Saturday, April 27, at the Philharmonic Hall, Liverpool.

"SAIL ON, O LOVE."

MDME PATEY will sing **IGNACE GIBSON'S** new Song, "SAIL ON, O LOVE," at all her Concert engagements.—London: Boosey, Patey & Co., 39, Great Marlborough Street, W.

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THE PIANIST'S LIBRARY (BIBLIOTECA DEL PIANISTA).

From the *Illustrated London News*, Saturday, 16th Feb., 1878.—"Under this general title the eminent publishing firm of Ricordi, of Milan, Rome, Naples, Florence, and London, is issuing a series of classical works, at prices which are surely strikingly low, even in these days of cheapness. The earliest four numbers of the series comprise a selection of the compositions of Bach; and, more recently, the first of six numbers has been issued, all of which are to consist of works by **Muzi Clementi**, the father of the modern art of pianoforte playing. This great man was Italian by birth, and the publication now referred to is an appropriate tribute rendered by the greatest music-publishing firm of that country. The first number contains the easier pieces—sonatas, preludes, exercises, and waltzes; and these are to be followed by a selection from the 'Gradus ad Parnassum,' and the most important of the sonatas. The work is well engraved and printed (in quarto form), and ninety-six pages are given for eighteen pence."

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CULTIVATION OF THE VOICE.—MR T. THORPE

PEDE, late Professor of Singing at the Royal Academy of Music, and for several years Assistant Professor with, and successor by certificate to, the celebrated **Maestro Crivelli**, receives a limited number of Pupils for Italian and English Singing for the stage, concert-room, or oratorio. Amongst his many late and present pupils are **Messdames Alice Barth, Wensly, Ernst, Berresford, Enriquez, and Cave-Ashton**. Messrs **J. W. Turner and Dudley Thomas**, &c., also derived much benefit from **Mr Thorpe Pedé's** instructions during their engagement with him.

Belgrave House, 51, Haverstock Hill.

Just Published.

NEW SONG.—"A MESSAGE FROM MY LADY FAIR."

Composed expressly for **Mr Welbye-Wallace** by **IGNACE GIBSON**. London: **HUTCHINGS & ROMER**, 9, Conduit Street, Regent Street, W.

MR WELBYE-WALLACE (Tenor), of the Crystal Palace,

and **Hallé's Gentlemen's Concerts**, &c., &c., requests that all communications concerning **ENGAGEMENTS** for Oratorio, Concerts, or Opera, may be addressed to care of **Messrs DUNCAN DAVISON & Co.**, 244, Regent Street, W.

MDLLE DORA SCHIRMACHER begs to announce that

she has arrived in London. All letters respecting **ENGAGEMENTS** and **Lessons** to be addressed to 9, Talbot Road, Bayswater, W.

MR BRIDSON (Baritone).—Communications respecting

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POPULAR CONCERTS.

The Popular Concerts, since our most recent notice, have been chiefly moving in the same "classical" groove, a pleasant groove to move in, where there are such artists as those engaged by Mr Arthur Chappell to perform the works of the great masters. Thus Herr Joachim, proud of his mission as the foremost living interpreter of Beethoven, has given us much (not too much) of that composer's music. In the way of quartets, &c., we have had the second of the "Rasoumowski" set—"Russian quartets," as they are sometimes styled, because Beethoven, out of compliment to his dedicatee, adopted Muscovite tunes in the *finale* of the first and the *scherzo* of the second; the quintet in C (No 2), with the "storm"; the quartet in F minor (No 11); the third of the "Rasoumowski" quartets (C major), in which, happily, no Muscovite tune is introduced, &c. Herr Joachim has also given more of Schubert—instance the great quartet in D minor, so difficult to execute for all four performers, so hard to understand until we are perfectly acquainted with it, and yet so fascinating when once its varied and characteristic melodies become familiar to the ear. In these, as in other things—his solos, the *Chaconne*, with variations of Sebastian Bach, the "*Trillo del Diavolo*" of Tartini, &c.—Herr Joachim, as never fails to be the case, has roused his hearers to enthusiasm. For a short time, owing to a family bereavement, the services of Signor Piatti were lost to the Popular Concerts. The place of the gifted Italian violoncellist was ably filled in the interval by Herr Daubert and Signor Pezze, respectively; but Signor Piatti's return was hailed in such a manner as to signify on the part of the audience that his protracted absence would be almost irremediable. Happily he has returned from Italy, playing better than ever. Mr Chappell, strong as he already was in pianists, with Mdlle Krebs, Miss Zimmermann, Mr Hallé, and Herr Brüll (whose reputation advances with each performance) in the front, has introduced yet another, in the person of Herr Barth, from Berlin, an artist in every respect of sterling worth. Herr Barth is no stranger to London, having played at the Philharmonic Concerts, two years ago, the very mechanically trying concerto of Henselt, in F minor, with the marked approval of connoisseurs and the general applause of the public. By his performance of Schumann's *Pocata*, one of Chopin's *Nocturnes*, and an *Allegro* by Scarlatti, Herr Barth showed himself to be a pianist not only of genuine, but of versatile talent; and this was more than confirmed at the concert immediately following, by his facile execution of the ingenious variations (no less than twenty-five in number), and the fugue which forms the peroration, constructed by Johannes Brahms upon a theme from Handel. Further, at the same concert, Herr Barth played, with Herr Joachim, the three exquisite romances of Schumann, originally composed for oboe and pianoforte, the clarinet afterwards substituted for oboe, and ultimately the voice part, as it may appropriately be termed, being given to the violin, which doubles its effect. A more sympathetic reading of truly sympathetic music could hardly be imagined. Again, Herr Joachim being here, it was reasonable to look for something important from the pen of his favourite composer, Johannes Brahms; and so we have had the stringed sextet, in B flat (No. 1), a finer performance of which than that by the great Hungarian violinist and his associates—MM. Ries, Straus, Zerbini, Pezze, and Piatti—could not have been desired. Why not, now that the B flat sextet has been heard no less than seven times at the Popular Concerts, try, once in a way, its companion in G, written for the same combination of instruments? Many amateurs are supposed to accord it the palm, but, at all events, it is surely worth a hearing. Mendelssohn's ottet, S. Bach's concerto in A minor, for violin, with a double quartet accompaniment of stringed instruments (the first for the fourteenth and the second for the fifth time at the Popular Concerts); various compositions by Mozart and Haydn, including, among others, the unparalleled quintet in G minor (so like in feeling to his symphony in the same key) of Mozart, and the two quartets in D minor by the two great musicians, which, in some respects, in the opening movements especially, bear so strong a family resemblance to each other, not to single out other pieces of the kind, have been included in what may be styled "the Joachim programmes." Of course, Beethoven's famous septet has been played, and, as a pendant to the ottet of Mendelssohn, the ottet for stringed and wind instruments of Schubert, whom Mendelssohn never met, though nineteen years old when Schubert died (at the age of thirty-one). With regard to the solo pianoforte performers, Mdlle Krebs added considerably to the high repute she has for some years enjoyed, by her admirable delivery of the two great fugues in A minor of J. S. Bach (unconnected with the renowned "Forty-eight Preludes and Fugues"). The last of these—which might just as well be stated of the first—is said by Forkel, Bach's earliest biographer, to have been intended by Bach "as practice for the fingers." It is, nevertheless, also practice for the mind, which Mdlle Krebs, who, by the way, seems to be giving

much of her thought to fugue of late, knows perfectly well—Mendelssohn in E minor, Op. 35, added to her list, to wit, "*Me voilà perruque!*" said Mendelssohn, in a letter to Ferdinand Hiller, after having composed six preludes and fugues for the pianoforte, and three for the organ, 1837. Mdlle Krebs, however, thinks nothing of the wig, but only of the beauty of the music. Miss Agnes Zimmermann, always welcome, was never more so than in her performance of Mendelssohn's fantasia in F sharp minor (or *Sonata Ecossaise*, as the composer himself entitled it), dedicated to his friend and early adviser, Moscheles. This is a very difficult piece to give with spirit and accuracy combined; but Miss Zimmermann has both requirements at command. The one novelty of importance in the series of which we have endeavoured to give a brief survey was a trio by M. Saint-Saëns, a French musician now greatly in vogue, both as a composer of instrumental and operatic music. This trio presents very many points of interest, in the first and second movements especially. The second movement is extremely quaint and homely, and has all the flavour of characteristic national melody. The *scherzo* and *finale* are less remarkable; but the entire trio exhibits merit of no common order, and occasional glimpses of originality which speak well for the future. Better played than by Herr Barth, Herr Joachim, and Signor Piatti, it could not have been; and it is a pity that M. Saint-Saëns, himself a pianist of high attainments, could not have been present to hear his trio thus rendered. At the concert on Saturday Miss Agnes Zimmermann played in finished style three pieces by Schumann, including the "*Arabesque*," which ranks among the most poetical of his minor works, everyone of which is in a greater or lesser sense poetical. Miss Zimmermann also joined Herr Joachim and Signor Piatti in the B flat trio of Schubert, his last great work but one, about which and its companion in E flat, Op. 100, Schumann (*Gesammelte Schriften*) goes into such raptures. Herr Joachim chose for solo the late Heinrich Ernst's touching and beautiful *Élégie*, which he has not played for some years, and which on that account created all the stronger impression. He was accompanied on the pianoforte by Sir Julius Benedict, and on being called back to the platform substituted two movements from J. S. Bach's sonata in B minor, which met with equal favour. There was a large audience. The vocal music at these concerts has been unusually good. The singers—Mdlles Redeker, Thelka Friedländer, and Helen Arnim, the Misses Badia, Messrs Henschel, Pyatt, and Santley—by invariably judicious selections from such composers as Handel, Carissimi, Lotti, Mozart, Beethoven, Moscheles, Schubert, Schumann, Brahms, Franck (too little of whose music is heard), Sterndale Bennett, A. Sullivan, &c., have conferred real importance upon this department; and nothing was wanting but a more liberal supply of English compositions, from which so much that is excellent can be gathered.—*The Times*.

ROYAL ACADEMY OF MUSIC.

There was a students' chamber concert in the concert-room on Saturday, 23rd inst. The following was the programme:—

Madrigal, "I prithee send me back my heart" (H. Guy, student); Aria, "Zeffiretti lusinghieri," *Idomeneo* (Mozart)—Miss Phipps; Quartet, "Les Contrastes," two pianofortes, Op. 115 (Moscheles)—Messrs Hooper, Corke, Elliott, and Hackman; Duet, "Dolce conforto" (Mercadante)—Misses Barrett and Lena Law; Sonata, in F, No. 5, pianoforte (Paradies)—Miss Ehrenberg; 13th Psalm, female voices (Brahms); Andante and Rondo Capriccioso, in E, Op. 14, pianoforte (Mendelssohn)—Miss Ethel Gould (Lady Goldsmid Scholar); Song (MS.), "Bright be the place of my soul" (Tobias Matthay, student)—Mr Seligmann; "Grillen, Warum?" and "Aufschwung" Phantasiestücke, Op. 12, pianoforte (Schumann)—Mr Arnold Kennedy; Duet, "Forsake me not," *Last Judgment* (Spohr)—Miss Singleton and Mr Sauvage; Air and Variations, in A, and *Finale Fugato*, organ (H. Smart)—Miss Lindsay; Aria, "Non più andrai" (Mozart)—Mr Grantley; Part Song, female voices, "Where the honey bee goes" (H. Smart); Nocturne, "Twilight" (F. B. Jewson), and Study, "La Chasse" (Stephen Heller), pianoforte—Miss Ellam; Song, "When the heart is young" (Dudley Buck)—Miss C. Thomas; Polonaise, in A flat, Op. 53, pianoforte (Chopin)—Mr Charlton Speer; Chorus, "The Vikings" (Eaton Fanning).

The accompanists were Misses Bacon, Nancy Evans, Edith Goldbro', Messrs F. W. W. Bampfylde, Hooper, and Jarratt. Mr Walter Macfarren conducted.

HALLÉ.—A new theatre will shortly be erected by a joint stock company, at an estimated cost of 300,000 marks.

THE CORONATION OF WILLIAM IV. AND QUEEN ADELAIDE.

A REMINISCENCE.

(Concluded from page 197.)

The numerous religious observances connected with the Coronation ceremonial, which occupied about five or six hours, were all accompanied, more or less, by the singing and performance of Anthems. The Archbishop of Canterbury, surrounded by bishops and deans, and other high churchmen, delivered many benedictions, offered up many prayers to Heaven, and invoked many blessings upon the King and his people. The sermon appeared to us long and tedious; as not a word of it reached our ears: neither did they catch more than an occasional expression in the "Recognition." But the shouts of "GOD SAVE THE KING," and the Anthem which followed, were distinctly and effectively recognized. The voices of those who read the subsequent prayers, the collects, and the terms of the "Declaration," were too far distant to be heard by us. Great, therefore, was the relief from the dreariness of an apparent silence when again the inspiring tones of the organ pealed forth, and Anthems became again audible. The ceremony of "anointing" and "crowning" was, to the more distant spectators and auditors, of all the important ceremonies, the most interesting and exciting. The anointing commenced during the performance of the symphony to Handel's "Zadok the Priest." As the Archbishop of Canterbury anointed the King's head, breast, and hands, he delivered, in clear accents, the following benediction:—"Be thy head anointed with holy oil, as kings, priests, and prophets were anointed! Be thy breast anointed with holy oil! Be thy hands anointed with holy oil! And as king Solomon was anointed king by Zadok the Priest, and Nathan the Prophet, so be you anointed, blessed and consecrated King over this people, whom the Lord your God hath given you to rule and govern, in the name of the Father, and of the Son, and of the Holy Ghost!" Then the chorus sang with fine effect the renowned coronation anthem; the words, "GOD SAVE THE KING!" "LONG LIVE THE KING!" "MAY THE KING LIVE FOR EVER!" being delivered with marked precision, emphasis, and force. Nothing more sublime than the ending of this grand Anthem can be conceived, taking into connection with it the surrounding pomp and circumstances, the momentous event it was assisting to celebrate, and the gorgeous scene which almost dazzled the sight. The Primate of all England then consecrated the ancient crown of St. Edward, and placed it on the King's head. This imposing ceremony was succeeded by a demonstration commensurate with its importance. The Royal Princes, the Peers, and the kings-at-arms simultaneously covered their heads with their crowns and coronets, while prolonged shouts of "GOD SAVE THE KING," resounded through the aisles of the Abbey, and was taken up by the tens of thousands outside, accompanied by flourishes of trumpets, rolling of drums, and roaring of cannon, far and near. Through all these varied sounds the organ continued to be heard, while the choir sang the sixth Anthem. This was the climax of the great ceremonial. All that Great Britain holds most estimable, most sacred, most glorious, and most illustrious, in state and church, were there and then represented, with a sublimity of sound, spectacle, and circumstance rarely equalled, and never surpassed. Then came an anti-climax in the tedious, although at the first interesting, ceremony of the "homage" of the temporal and spiritual peers, and the coronation of Queen Adelaide,—which, by contrast, excited comparatively slight attention. Enthusiasm and admiration had reached its utmost height, and had already begun to descend. Worn out with fatigue and want of nourishment, my companion and I rose to depart. Other spectators with the like intention, met us in crowds on the narrow staircase, and locomotion was almost suddenly arrested. Our progress downwards was difficult, slow, and tedious. The exercise of patience and endurance was never more needed than on this occasion. Exhausted, faint, and miserably cold, after nearly twelve hours of confinement within the venerable minster, we in vain sought the means of exit. By this time all the passages in every direction were thronged with fatigued and impatient ladies and gentlemen. The cream of the aristocracy of Great Britain, Ireland, and the Continent of Europe, had assembled, pell mell, in one inextricable mass, awaiting carriages which did not appear,

and of which there were no signs. The police regulations in those days were very bad, and proved in every way unequal to the occasion. Lovely, charming women, young and old, in their splendid court dresses, faint and weary, were only too well satisfied to rest their tired limbs upon dusty ancient tombs and upon the uncovered flag-stones of the Abbey. Rain, rain, pelting and pitiless! No umbrellas! No overcoats and no conveyances! Merciless mud, ankle deep; thin shoes, white silk stockings, knee breeches, a silk cocked hat, and a sword!! It must be confessed that we had before us a prospect which was not calculated to elevate our spirits. Abandoning, therefore, all hope of any favourable change of condition, my companion and I sallied forth into the inhospitable streets.

As soon as we had left the shelter of the Abbey, we found ourselves in a pelting shower of rain, in the midst of a wild, surging mob of London "roughs," who evidently revelled in our discomfort. In miserable plight, we pursued our way through crowded streets, and at length, with much difficulty, reached the interior of St James's Park. There we encountered as dense and wild a mob as we had left in the streets, and we, consequently, endeavoured to escape through the Horse Guards into Parliament Street. Finding that impossible of accomplishment, we took temporary shelter in the gun-house, near the back of the Admiralty. We repeated our attempts to gain an exit from the park at Spring Gardens. This was an impossibility, and we were again driven back, and whirled along, so to speak, almost off our feet. At length, after several severe struggles with the mob, we were positively hurled into the streets. There we saw, wading through the mud—in as wretched a state as ourselves, saturated with wet, and with minds, no doubt, as miserable—ladies and gentlemen of the highest rank, wending their way homewards as rapidly as possible. A more unfavourable day could not have been chosen for a coronation than the eighth day of September, 1831! How many colds and coughs were caught on that memorable day has perhaps never been recorded. When, in 1838, I had the opportunity offered to me to witness the coronation of our most gracious Majesty, Queen Victoria—whom may God long preserve—I recalled my sufferings at the coronation of William IV., and preferred to observe the royal procession to the Abbey from a drawing-room window.

CHARLES K. SALAMAN.

DEATH OF HENRY M'MANUS, R.H.A.

We regret having to record the death of Mr M'Manus, R.H.A., which took place on Friday, March 22nd, at his residence at Dalkey. For years he was known to the Dublin art public as one of the oldest and most prominent members of our Academy. He was Head Master of the School of Art in Kildare Street, and Professor of Painting in the Hibernian Academy; and it was he who trained up to art all, we may say, of its present members. Of his love of art we need say nothing. For years his pictures will be missed from those walls he so often adorned, and words of ours could not praise his genial and kindly nature. All who knew Henry M'Manus have lost in him a true friend, and a faithful, large-hearted companion. To all who knew his art his memory speaks his *anch'io son pittore*.—*Irish Times*.

Times.*

The sun on the morning mead	So hope dies away; some light
Sets fire to the night dews pearl'd.	O'er the distant haze appears,
Which glimmer from every reed	And in glistering life makes bright
A loveliness not of this world:	With its coming a dead care's tears:
'Neath their beauty's intenseness they	The light shines forth, but dull'd and
dwindle and die [to the sky.	dumb [to come.
And the noontide mead lies scorched!	Is the heart that is parch'd for tears

There's a sea of eternal dew
Where the ceaseless sunbeams float,
Or trembling and sinking imbue
The waters with love; in a boat
Of dewdripping ray on that misty main
To dream, is a fancy that echoes again.

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Polkaw.

Musical Evenings Abroad.

By MICHAEL WILLIAMS.

(Continued from page 198.)

Saturday, January 19th. Turin.—Although another generation has arisen since the night—Saturday, 24th May, 1856—when *La Traviata* was first produced in London, the nature of its reception will still be fresh in the memory of most. For, great as was the sensation witnessed within the walls of the old Haymarket Opera on that occasion, the storm of disapprobation aroused amongst a large section of the press and the public was indeed something never to be forgotten. True, all were agreed as to the charm of the young *prima donna*, the fascinating Marietta Piccolomini, who, if in artistic sense no singer, had a power seldom equalled of imparting the true vocal expression to everything she touched, and who, as an actress, has never since been approached in the part. The music, however, was dismissed as utterly worthless. The critic of only one newspaper—*The Athenæum*—took the trouble to analyze its quality, and, though notoriously hostile to the management of Mr Lumley, at least accorded to Verdi some measure of the justice wholly denied him elsewhere. But the book! never was anything so flagrant, cried the moralists who could overlook the delinquencies of a *Lucrezia* and a *Favorita*, of a *Norma* and a *Don Juan*—not to be tedious, some score of operatic heroes and heroines—but who could not tolerate the advent of a lyrical *Dame aux Camélias*. To such an extreme of absurdity was this controversy carried, that the performance at a concert of some of the songs was on one occasion at first forbidden, and then only allowed under protest, by the authorities of Exeter Hall. Yet we have lived to witness the exhibitions of a Schneider, to welcome, when imported from Paris, that worst excrescence of a too luxurious era, the corrupt and degrading *opéra bouffe*. But the age was different and the opera new, and, moreover, though *Rigoletto* and *Il Trovatore* were firmly established in popular favour, it was then the fashion to cry down Verdi. So pamphlets were written, and sermons preached, and—Her Majesty's Theatre filled to overflowing every night. The scare, like every other scare, soon passed away, and the work was left to stand upon its own merits, which were those of a morbid but most pathetic story, combined with music of genuine gaiety in the first act, of melody no less genuine throughout the other two. And from that day to this the sorrows of Violetta Valéry have formed a favourite theme with all young aspirants to operatic honours; for which reason, no less than for the intrinsic beauty of the music, *La Traviata* has maintained its place in the repertory of every Italian theatre. The Signora Mecocci, a young and handsome woman, who just now essays to embody them at the Teatro Regio, has a tall and commanding figure, better adapted for *opéra seria* than the line of *demi-carattere*. The part also is one which, it must be confessed, requires delicate handling. Mlle Mecocci rendered it repulsive in the first act by the excessive homeliness of her reading, and afterwards swept the stage in a style of high tragedy far more befitting a Lady Macbeth than the erring but gentle Violetta. Her voice, a powerful mezzo-soprano, has much of the soft fulness and rounded quality peculiar to her country, but it has been insufficiently trained, and, for one thing, she has never mastered her scales. Hence she attempted all the *forituri* in the *cabaletta*, "Sempre libera," and then, finding herself quite unequal to their accomplishment, slurred over everything, and concluded the air after this manner two or three bars in advance of the orchestra. Her *cantabile* was much better; indeed, her singing in many portions of the last act had a smoothness and refinement of which, earlier in the evening, she had given little indication. Mlle Mecocci should be cautioned against an occasional bad habit of accentuating some of her lower notes, which, though it may provoke the approval of the gallery, in reality borders on caricature, and will, if persisted in, seriously injure their quality. And here it may not be amiss to observe that the influence exercised upon vocalists by their audiences is a circumstance in general very little understood. It is nevertheless a well-ascertained fact that many of our most celebrated singers, however richly endowed by nature, however thoroughly prepared by art, have been also entirely deficient in any innate musical sentiment or taste. They have owed their success as much to the lines on which they have fallen as to any transcendent abilities of their own. Others with the same attainments, but with the same

want, and whose number is best known to the professors of the *conservatoires* in which they have studied, have been less happy. They, too, have gone forth into the world with the like fair prospects, speedily blighted by this or the other bad chance. For applause to the artists is as the very breath of their life, and to gain it they will too often resort to any expedient. Some mannerism of delivery, some trick of tone, has caught the taste of an uneducated public, and is forthwith reproduced and exaggerated by the candidate for popularity, until the method is utterly vitiated, and the voice itself irremediably damaged. Many is the career which has thus been prematurely marred. Sad is the tale of broken hope and seared ambition arising from these luckless beginnings. As an instance of a spoiled method, none more pointed can be given than that of the Basque tenor, Señor Gayarré. A more difficult and fastidious audience than that of La Scala, at Milan, does not exist. This tenor came out there in Donizetti's *La Favorita*, early in 1876—to be exact, it was the first night of the new year—and the excitement which he then created was extraordinary even for Italy, where excitement, once fully aroused, amounts to something little short of frenzy. We remember it, and also that the singing of the new Fernando was altogether out of the common way. Gayarré was at once secured for London, but, owing to some legal quibble consequent upon a double engagement, did not arrive until the following year. In the interim he had gone out to Buenos Ayres, and, after a few months, returned to Europe an altered man. Well might the connoisseurs, who crowded to Covent Garden one evening last April, question the judgment of the Milanese *dilettanti*. Well might they fail to endorse their verdict. For they went to the theatre to seek a phenomenon, and they found—merely a second-rate singer with stentorian lungs. The above is a long digression from the merits of *La Traviata*, and its performance at Turin, but was occasioned by the reflection of good natural gifts so obviously on the wrong track as those of Mlle Mecocci; and for the rest there is, in truth, little to tell. As Alfredo, Fancelli displayed the same noble organ and unerring intonation, together with the same utterly lifeless style long familiar to Londoners. Mendioroz, always careful and painstaking, failed to make anything of the elder Germont, and the others, with the exception of a young basso, Becheri, did not call for any remark. The ballet *Sieba*, identical with the old legend, *Le Roi de Thule*, which followed the opera, was noticeable for its showy decorations, and for the exquisite dancing of Mlle Angelina Fioretti. There may be many dancers more remarkable for muscular strength, there can be none whose talent is more essentially what is best expressed by the Italian epithet *simpatia* than Mlle Fioretti. Her grace and finish were something delightful to see. There is a fine orchestra at the Regio, led by Il Cavaliere Pedrotti, a clever conductor, and a composer of local celebrity. The theatre itself is one of the prettiest in Italy.

(To be continued.)

SCRAPS FROM PARIS.

At the Théâtre-Italien, M. Capoul has sung, for the first time here, the part of Edgardo in *Lucia*; Mlle Cecilia Bentami has made a promising first appearance, as Rosina, in *Il Barbiere*; and Mlle Albani will sustain the chief character in Flotow's new four-act opera, now in rehearsal, entitled *Alma, l'Incantatrice*.—At the Opera, M. Sellier has re-appeared as Arnold in *Guillaume Tell*, and Mlle Sangalli will shortly resume her part in *Sylvia*. Among the approaching *débuts* at this theatre may be mentioned that of Mlle Franck-Duvernoy, as the Queen in *Les Huguenots*, and that of M. Bouhy in *Hamlet*. Before leaving for London, to fulfil her engagement at Her Majesty's, Mlle de Belocca will sing in this capital, at Nantes, Bordeaux, and Orleans, accompanied by M. Melchissédéc, the baritone, also engaged in London.

NEW YORK.—The Philharmonic Society gave the fifth concert of the thirty-sixth season on Saturday, March 9th. The room (Academy of Music) was well filled, and the large audience enthusiastic. The conductor was Mr Theodore Thomas. Miss M. Wilde gave the *scena* from *Der Freischütz* and Liszt's "Die Lorelei," both very successfully. Beethoven's Concerto, C minor (piano), warmly applauded, was played by Mr Richard Hoffman, who received the honour of repeated recalls. Schumann's Symphony, Op. 52, and Raff's "Im Walde" were finely rendered.

THE LADY OF THE LAKE.

(From an Occasional Contributor.)



Everything in art that is really good is productive of pleasure. It matters not whether it be music, painting, or sculpture. Nor is it of moment to the genuine art-lover whether it be associated with an Englishman or a foreigner. It must, however, be admitted that, unless we are so foolish or weak-minded as to prefer that which is foreign, solely because of its being so, we derive additional pleasure when, as Englishmen, we find that the art-product

giving us pleasure is the work of an Englishman. Such augmented feeling, therefore, is ours in knowing that the cantata, *The Lady of the Lake*, is an offspring of Dr. Macfarren's polished mind. It is not that new beauties unfold themselves as we examine the work, nor is it that we assume that everything contained in it must be a treasure; but it is that we will not rest satisfied until we have comprehended the musical meaning of the composition from end to end. We sit down and listen, thinking to find pleasure; and rise up more than satisfied with what we have heard. And submitting the work to the best of tests—repetition, we have our impartial judgment confirmed, for, at every examination, we find in the cantata fresh reasons for our admiration, and for our satisfaction at the knowledge that the music is by one of our countrymen. And it is only works of intrinsic excellence that will stand this test of repetition, thus re-affirming the truth of the saying, "A thing of beauty is a joy for ever." Yet, it may be, there are many persons who do not view this work in the light in which we regard it. To what do they object? The form is true; the conceptions evince thoughtfulness, but nowhere seem laboured. Against the manner in which these conceptions are carried out, who is he that can raise a finger? We know the poem; we see in this work the thoughts and sentiments of Scott, not in the language of the bard, but in that of music. This we say when referring solely to the latter. In the Cantata we have the double picture, each throwing light upon the other, and each being the complement of the other. Take away the words, and listen to the melodies, and do not these charm by their innate beauty, as well as by their special and suitable character, identifying themselves with the persons and the scenes with which they are associated? Add these to the harmonious combinations and progressions, and we have all the colour, the lights, and shades which go to complete the picture, and make it one on which the cultured mind can rest with satisfaction and delight. Curtail the music, and you impair its beauty. Cut out a bar, and you make a hole in the canvass. It is evident that Mr. Macfarren has fed eagerly upon the story, and deeply studied the characters, the result being an admirable musical poem. By such means he repeats to us, and to the musical world in general, the beautiful work of Scott. Can any one object to the first number which breathes an introduction to the story, and acts as incense purifying the air? If so, let such a hypercritic take up his pen and write something as good, or something approaching it in beauty, and we promise that an attentive ear shall be lent to what he may say regarding the next number. The duet (No. 3) is striking, varied, and highly dramatic, containing melodic phrases of rare loveliness. The central movement in $\frac{3}{4}$ time charms by its serene tranquillity, while its brief peroration is an end worthy the beginning. The chorus for female voices, the tenor *scena*, the four-part song, and the soprano *scena*, are examples of musical skill, each with an individual beauty of its own, the slow movement in the last named being exquisite in itself, and thoroughly vocal. It is not intended here to particularize number after number,

though much might be said in praise of the distinctive features of each; but special reference must be made to No. 12, in which occurs the "Ave Maria," sung by Ellen. This address to the Holy Virgin, charming as a composition, thoroughly melodious and vocal, is also eminently devotional. The music rises to the emotion, and though the writer is familiar with many "Aves," he knows none in which the sentiment is more eloquently expressed. The cantata ends with the strain of the introductory number, and, forming no part of the story, helps, with No. 1, to give a frame-work to a picture of infinite musical beauty, which cannot fail to add lustre to the name of G. A. Macfarren.

F. P.

MADAME ROSSINI.

The widow of Rossini, whose maiden name was Olympe Pélissier, died on Friday the 22nd inst., aged seventy-eight, at her villa at Passy, after six months' suffering. Rossini married her in 1845, a short time subsequent to the death of his first wife, Isabelle Colbrand, for whom *Semiramide* was composed at Naples, and from whom he had long been separated. Mdme Rossini leaves all her personal fortune, nearly a million of francs (with the exception of some comparatively trifling legacies), to the Assistance Publique, on condition of its being capitalized for five years, and then devoted to the construction and maintenance of an asylum for Italian and French singers. M. Girod, Director of the Comptoir d'Escompte and Mayor of Passy, and M. Pierre Schaeffer, of the firm of Erard, are the executors. Mdme Rossini's decease gives effect to the following bequest in the will of her illustrious husband:—

"I desire that, after my death and that of my wife, there shall be permanently founded in Paris, exclusively for Frenchmen, two annual prizes of three thousand francs each—one to be awarded to the author of a lyrical or religious musical composition, in which the principal place shall be assigned to melody, so much neglected nowadays; and the other to the author of the words (prose or poetry) to which the music shall be set and be thoroughly suited, with due observance of the laws of morality, to which authors do not now always pay sufficient attention. These productions shall be submitted to the examination of a special committee taken from the Academy of Fine Arts of the Institute, who shall decide which of the competitors merits the prize (to be called the 'Rossini Prize'), and be publicly awarded after the performance, either in the Institute or the Conservatory. I wish to leave to France, where I have been so kindly welcomed, this mark of my gratitude, and of my desire to advance an art to which I have consecrated my life."

"ROSSINI."

Rossini bequeathed the great bulk of his own separate fortune, about 1,300,000 francs, to the foundation of a musical conservatory, the "Liceo Rossini," in his native town, Pesaro. Nothing for poor Bologna! And yet the master resided there so long, and ate divers fish!

TRUE LOVE.

(Impromptu for Music.)

There are passionate accents filling The hush of the summer eve, There are passionate kisses stilling The wail of the hearts who grieve, As vows from those sad hearts up- quiver To pass the star portals above, While solemn "For ever and ever!" Is breath'd by the white lips of Love.	Yes, white, as he prays while thus holding The form he may never clasp more; Prays for her with his soul enfolding The bright dream he knoweth is o'er. And she in his arms lying weeping, Pleadeth only the years may bring Some fair hope, with a power of sweeping His dear life with its golden wing.
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A SOLDIER'S DAUGHTER.

ST PETERSBURGH.—Mad. Etelka-Gerster appeared here for the last time on the 8th March, in *La Traviata*.

COLOGNE.—A new work, *Das Lied von der Glocke*, for orchestra, chorus, and soloists, will be produced on the 11th May, under the direction of the composer, Herr Max Bruch.

STUTTGART.—In honour of the King's birthday, a new opera, *Der Bergkönig (The Mountain King)*, by Iwan Hallström, was produced at the Theatre Royal, magnificently put on the stage. It is said that Iwan Hallström is the pseudonym of His Majesty of Sweden.

PHILHARMONIC SOCIETY.

The first two concerts of the Philharmonic Society have been already noticed. At the third the programme, although offering nothing that is not more or less familiar, was well drawn up and interesting in proportion. What can be said about the symphony in G, which earned for Haydn, at the Oxford University Commemoration Festival, the honorary degree of "Doctor in Music," that has not been said a hundred times over? Enough that this remarkable work has long been an accepted masterpiece, and sounds now as spontaneously as though it had been written yesterday, and as it is likely to sound so long as pure music—music, tuneful as well as pure, speaking for itself, without adventitious aid—can be felt and appreciated at its worth. Composed in 1791 (the year of Mozart's death), it is approaching its 90th year of existence, a green old age, and yet without a wrinkle to betray it. Why do these old masters endure so long? may be asked. The answer is, first, because they were masters, and next, because they drew their inspirations from the inexhaustible well of melody. The symphony was received with the accustomed favour, and, *mirabile dictu*, Mr Cusins was compelled to repeat the *finale*, one of Haydn's most playful, and for contrapuntal treatment among his very finest. There was another symphony at this concert, Mendelssohn's in A major (the "Italian"), a masterpiece of a very different stamp, of late years so constantly, though not too constantly, before us, that it almost suffices to mention it. The merit of this great and original work, like that of the "Reformation Symphony," to which Mendelssohn found himself puzzled to give a title, was at one period contested, but it is now no longer contested, thanks not merely to closer and closer acquaintance with its manifold beauties, but to the general advance in a taste for what is good and healthy in the musical art. The overtures were Weber's *Euryanthe* and Macfarren's to his opera, *Don Quixote* (produced at Drury Lane Theatre in 1846), which the oftener it is heard brings with it an increasing desire to know more about the opera to which it acts as prelude. Herr Ignaz Brüll afforded another favourable example of his talent as pianist by his brilliant execution of Schumann's well-known concerto in A minor, which won him much and thoroughly deserved applause. The singer was Mr Santley, who introduced an air from Handel's early Italian oratorio, *La Resurrezione* (composed at Rome in 1708), and another from Ferdinand Paer's Dresden opera, *I Furorusciti*, an English adaptation of which was given at the English Operahouse (now Lyceum) half a century ago; so that what the programme lacked in novelty it at least made up for in varied attraction.

QUARTET CONCERTS.

The second of the series of concerts given by Messrs. Carrodus and Edward Howell, took place on March 15th, at the Langham Hall, when the quartets were—Schumann in A minor (Op. 41), and Haydn in G (Op. 76); the other concerted piece was Beethoven's string trio in G (Op. 9). Mr. Edward Howell played with exquisite taste an Andante by Goltermann, and, being encored, substituted another slow movement by the same composer. Mr. Robert Hilton was the vocalist, singing Mozart's "Qui sdegnò," and Handel's "Honour and Arms." Mr. W. Henry Thomas was the conductor.

At the third and last concert on Friday, March 22nd, three concerted pieces were performed, which, if not entire novelties, have seldom been heard of late in our concert rooms. The first of these was Molique's quartet in A minor (Op. 44), performed by Messrs. Carrodus, Nicholson, Doyle, and Howell. Following it came Handel's trio, "Larghetto" and "Allegro," for violin, violoncello, and double bass, the last named instrument played by Mr A. Howell. This proved a success; and the "Allegro" was repeated. The second part commenced with Weber's pianoforte quartet in B flat, the pianoforte part being played by Mr. W. Henry Thomas. The performance of this work was, in every way, exceedingly good, and, despite the fragmentary character of the second movement (*adagio*), is worthy of more frequent hearing. The last movement (*presto*) is the most difficult, and at the same time most pleasing, being more in Weber's pianoforte style than the other movements, many passages occurring similar to those in his Rondo, "La Gaité." Miss Mary Davies was the vocalist, singing charmingly Sir Sterndale Bennett's "Dawn, gentle flower," and a new song, "Love at the Gate." As at the preceding concerts, Mr. W. Henry Thomas was the conductor. The concert concluded with Beethoven's quartet in A major (Op. 18), a fitting *finale* to the series, which have proved a decided success.

M. A. G.

HAMBURG.—In consequence of the unfavourable turn of affairs at the Stadttheater, Herr Pollini has petitioned the Corporation for an annual grant of 60,000 marks. His petition is supported by influential personages.

THE TELEPHONE AND PATENT RIGHTS.

(To the Editor of the "Times.")

SIR,—Your correspondent Mr A. Scott reasserts Professor Graham Bell's "right to be considered the inventor of the telephone," in spite of his disclaimer of "parts" of the patent in *The Times* of last Saturday. In the case of "Morgan-Brown v. O'Reilly," Mr Aston, Q.C., "admitted that the plaintiff had, on the 12th of February, 1878, disclaimed certain parts of the original patent which were not novel." Mr Bell's rights are clearly limited to an improved method of transmitting sounds by the telephone, and that improvement, although great, by no means final. "In making the diaphragm of iron and having recourse to Faraday's great discovery of magneto-induction," says Dr Siemens, in his recent address to the Society of Telegraphic Engineers, "Mr Bell has been able to dispense with the complication of electrical contacts and batteries, and to cause the vibration of the diaphragm imparted by the voice to be accurately represented in strength and duration by electrical currents." After pointing out the great advantages thus gained, Dr Siemens adds that still "the telephone is, no doubt, capable of great improvement," and he points in two directions.

The complaint against Mr Bell is that he has taken the whole credit to himself, and that he has given a most misleading account of the steps which led up to his invention. He has withheld the names of Faraday and of Wheatstone, to whom he is chiefly indebted; while any one who may happen to have a copy of *The Boy's Playbook of Science*, published by Routledge in 1860, can see on the frontispiece a representation of "Wheatstone's Telephonic Concert at the Polytechnic, in which the sounds and vibrations pass inaudible through an intermediate hall, and are reproduced in the lecture-room unchanged in their qualities and intensities."

WILLIAM CHAPPELL.

MUSIC AT ELBERFELD.

A correspondent, writing from the above town under date of the 23rd March, thus dilates upon an event already recorded in the *Musical World*:—

"*Luther in Worms*, an oratorio by Ludwig Meinardus, was performed on the 16th inst., under the direction of Herr Schornstein, royal musical director, in admirable style. The attendance was unusually numerous, all the places having been eagerly snapt up, both for the grand rehearsal and for the performance. Like every serious work of deep meaning, it is not till it has been heard several times that *Luther* exerts its full influence; then, however, the original and rich instrumentation, the choruses, treated for the most part polyphonically, and the solos, pregnantly individualized, assert themselves with all the more striking effect. The double choruses, very few equal to which can be shown in recent times, constituted the gem of the performance, and in the sharply pointed phrasing, with which the simultaneously executed parts were held distinct from each other, afforded evidence of careful study. The *Luther* of Herr Hill, from Schwerin, was something grand and overwhelming. The other solo music was exceedingly well sung by Herren Candidus (tenor), from New York, Bletzacher, from Hanover, Wallnöfer, from Vienna (both basses), Mdle A. Assmann, from Berlin (contralto), and Mad. Kogel-Otto (soprano). The orchestra acquitted itself bravely of the task confided to it; all sang or played with enthusiasm, the result being a triumphant success. The composer was presented with a laurel wreath."

BERLIN.

(Correspondence.)

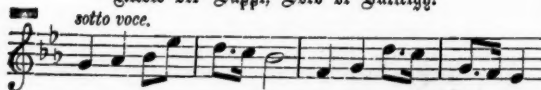
Eighteen years ago Mad. Trebelli, then a member of the Italian company under Sig. Merelli, made her first appearance in this city at the Royal Operahouse, and at once won public favour. That she retains it is proved by the fact that the same theatre, despite augmented prices of admission, was hardly large enough to contain her admirers at her two recent appearances as Azucena in *Il Trovatore* and Fides in *Le Prophète*. She was much applauded in both characters.—Herr Abert's *Ekkehard* will be produced next month, with Herr Müller, Mad. von Voggenhuber, and Mdle Lehmann.—Sig. Cesare Trevisan opened his Italian campaign at Kroll's Theater with Rossini's *Barbiere*, which went off satisfactorily, though none of the artists are stars of the first magnitude.—Professor Theodor Kullak's new Academy of Musical Art has been attended during the scholastic year, which ended on the 23rd March, by 1073 pupils. Of these, 567 belonged to the academical classes, and 507 to the elementary classes, for piano and violin. The staff consists of 90 teachers, male and female.

Portraits.

No. 18.



Nicolo dei Tappi, Lord of Burleigh.



To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

DEATH.

On February 28th, at George Town (America), HERBERT, second son of the late BIANCHI TAYLOR, of Bath.

On March 24, at the Hotel Windsor, Brussels, ESTHER, daughter of James and Mabel Sterndale Bennett, aged 10 months.

On March 25, suddenly, at Montpelier Road, Brighton, CHARLES JAMES BOND, Professor of Music.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

TWENTIETH SEASON, 1877-78.

DIRECTOR—MR S. ARTHUR CHAPPELL.

EIGHTEENTH SATURDAY POPULAR CONCERT OF THE SEASON.

SATURDAY AFTERNOON, MARCH 30, 1878.

QUARTET, in A minor, Op. 13, for two Violins, Viola, and Violoncello ... *Mendelssohn.*

CARNIVAL, Op. 9, for Pianoforte alone ... *Schumann.*

TRIO, in E flat Op. 100, for Pianoforte, Violin, and Violoncello ... *Schubert.*

LIEBESLIEDER-WALZER, Op. 52, for four hands on the Pianoforte, with Voice parts (*ad libitum*). Pianoforte—Mdlle. MARIE KREBS and Herr IGNAZ BRÜLL; Vocalists—Mdlle SOPHIE LÖWE, Mdlle REDEKER, MM. SHAKESPEARE, and PYATT ... *Brahms.*

THIRTY-SEVENTH CONCERT OF THE SEASON.

MONDAY EVENING, APRIL 1, 1878.

QUARTET, in A minor, for two Violins, Viola, and Violoncello ... *Schubert.*

THREE SONATAS, for Pianoforte alone (First time)... *D. Scarlatti.*

DIVERTIMENTO, in E flat, for Violin, Viola, and Violoncello ... *Mozart.*

NEUE LIEBESLIEDER-WALZER, Op. 65, for four Voices, with Pianoforte Duet Accompaniment. Vocalists—Mdlle SOPHIE LÖWE, Mdlle REDEKER, MM. SHAKESPEARE, and PYATT; Pianists—Miss AGNES ZIMMERMANN and Mdlle MARIE KREBS ... *Brahms.*

The Musical World.

LONDON, SATURDAY, MARCH 30, 1878.

Wagnick and Wagner.*



At the Service Tree and Sable.

D. P., Sen. (*solemnly*).—Read, my son!

D. P., Jun. (*reflectively*).—Yes, my father.

"Were you ever personally acquainted with Richard Wagner?" was the question put to me by Paul Lindau, the well-known Berlin editor of the *Gegenwart*, one day last summer at Bayreuth.

My acquaintance with Wagner was of very brief duration. When a student in Prague, I played the piano arrangement of the *Flying Dutchman* with passionate interest, and, at the same time devoured the *Augsburg Gazette's* account of the first performance of *Tannhäuser*. It was during the summer of 1846, and at the beginning of my vacation I hurried to Dresden, where I first met Robert Schumann, whom I enthusiastically admired, and when I hoped to hear *Tannhäuser*. On inquiring of Schumann about

* Translated for the *New York Music Trade Review*.

Wagner, the former told me that "he seldom met him. Wagner was a very cultivated man, but was continually talking, and it was impossible to listen to him for any length of time." Afterwards Wagner said to me "Schumann is a highly gifted musician, but an impossible man. When I arrived here from Paris I called on Schumann, related to him my Parisian experiences, spoke of the condition of French music, then of German; alluded to literature and politics, and for over an hour Schumann hardly said a word. Well, one cannot always talk alone. Yes, he's an impossible man!" These utterances well indicate the thoroughly different natures of the two masters, and why Wagner and Schumann could never have become intimate with each other. To my great joy *Tannhäuser* was announced for performance that evening at the Dresden Operahouse. I shall never forget that evening. Robert and Clara Schumann sat next to me. Wagner directed, Tichatschek, Mitterwurzer and Johanna, Wagner sang the leading rôles. The opera and the admirable performance made a deep impression upon me, and my enthusiasm was only here and there dampened by a few eccentricities and dull passages. How gladly I would have liked to take advantage of Schumann's proximity and heard his opinion! But he was even more taciturn than usual. "The opera is full of beautiful and effective passages, but very unequal. Yes, but if Wagner had but as much melodic invention as he has dramatic fire—" That was all he said. Schumann, who in a private letter afterwards amplified these opinions, already then found in *Tannhäuser* a deficiency of melodic invention. What would he have said of the *Ring des Nibelungen*?

In the autumn of the same year I proceeded to Vienna, where I thought it a shame that Schumann and Wagner were only known by name. I desired to do all in my power to spread a knowledge of the compositions of these masters among the people of Vienna. I was fortunate in obtaining the only score of *Tannhäuser* then to be found in Vienna. I studied it, and then expressed my opinion of it in a lengthy essay, which the *Vienna Musikzeitung* published. This essay, written with the gushing enthusiasm of a young student, was intended to further the production of *Tannhäuser* at our Operahouse. It did not have that effect, however, for the opera was not produced until thirteen years afterwards. Of course a copy of the paper containing my essay was sent to Richard Wagner. "And did Wagner answer you?" asked Lindau. Yes, he answered. Wagner did not then stand on the summit of his fame. With all his self-consciousness, he was then only a man, and not the God of the Bayreuth Ascension. He thanked the people who greeted him, and sometimes answered those from whom he received letters. He even honoured an obscure young man like me with a letter, which, in my opinion, belongs to the best and most remarkable things he has written.

Here is the letter, which needs no explanatory notes. The petulant allusion to Meyerbeer was provoked because I dared to express the opinion that *Tannhäuser* was the most important production of the grand opera since the *Huguenots*, a remark which even to-day I do not consider a slight compliment. Wagner's letter was written in Dresden, on the 1st of January, 1847, and reads as follows:—

"Accept, dear Herr Hanslick, my best thanks for the paper you sent me, which I received to day. The very friendly spirit displayed towards me in your elaborate criticism on my *Tannhäuser* pleases me all the more because it leaves no doubt in my mind touching the impression which my work made upon you. If you desire to know the impression I received from reading your essay, I must, for the sake of truth, admit that it evoked considerable anxiety. Whenever I read opinions concerning my works, be the same favourable or unfavourable, I always feel as if some one were touching my body for the purpose of examining it. On this point, I cannot divest myself of a certain maidenly modesty which causes me to look upon my body as my soul. A public performance of my operas always means for me such intense mental agitation that, at times, when feeling incapable of enduring such agitation, I have sought to prevent the performance, even after all the arrangements have been effected.

"I am fully convinced that blame is much more useful to the artist than praise; he who succumbs to criticism deserves his fate. Praise, as well as blame, is capable of painfully affecting the artist who is endowed by nature with the most violent impulse of passion. The more I work with clearer artistic conscientiousness, the more I feel the desire to make a complete man; I wish to give bones, blood, and flesh; I want to see the man move about freely and naturally, and therefore I often wonder why so many are satisfied

with the flesh and with the examination of the softness or hardness of the same. Let me speak more plainly. Nothing has pleased me more—to mention only one distinct feature—than the effect on the public produced in most of the performances of *Tannhäuser*, by the entire *Sangerkrieg* scene. I have seen every one of its songs received with hearty applause, which was increased by the concluding songs and the expressions of horror on the part of the assembled singers into an 'extraordinary demonstration.' I say this demonstration of enthusiasm pleased me, because it was a display of the greatest *naïvete* on the part of the audience, showing that every noble intention may be realized. Few hearers knew whom to thank for this impression, whether the poet or the musician, and I am only concerned in having this uncertainty on their part remain so. My ambition is not only to have the poem cast into the shade by the music, but I would disjoint myself and bring forth a lie if I desired my poem to injure the music. I cannot grasp the poetical subject which music does not first make necessary; my 'singers' conflict,' when the poetic element prevails, would still, in my opinion, be impossible without the music.

But a work of art exists only when it appears; the drama's existence begins in its production on the stage, which I wish to control as far as lies in my power, and I place my labours for that purpose, almost on a par with my productiveness. Accordingly, my success depends upon the success of the performance, when the unusual and seemingly strange elements of the same are surmounted by the masses, and I am content to attain a noble end by the employment of only noble means. Wherever I could not see that the end was attained, I always recognized an error in the organic whole, and not in single efforts.

One thing more is considered. Wherever music participates, a powerfully sensuous element is brought so forcibly to the front, that the conditions of its activity must alone be considered as the standard. But whether music through this its most essential element, is always in a position to accord with the poem—however musical the latter may be—that is a question I am not yet prepared to decide. Gluck's poems by no means make an exhaustive demand on the passionate quality of music; they move more or less in a certain fettered pathos—the pathos of Racine's tragedies—and wherever this was to be entirely left behind, Gluck's music is deficient. The poems of Mozart's operas approached even less to these deepest foundations of human nature. Donna Anna is a single instance by no means exhausting the domain. That offered us by Spontini and Weber—in the second act of the former's *Vestale*, and in certain parts of the latter's *Euryanthe*—causes me to perceive in the efforts of our predecessors one of the limits of music. That with these preceding achievements the highest and noblest has not by far been attained in the opera—not in its purely musical part, but as a complete dramatic art-work—must be unquestioned. According to this view, and from the standpoint of my own abilities, whose value I doubt rather than overrate, I consider my present efforts only attempts to ascertain whether the opera is possible. Do not estimate the power of reflection at too low a value. The unconsciously produced art-work belongs to periods far distant from our own. The art-work of the period of highest culture can only be consciously (*im Bewusstsein*) produced. The Christian poetry of the Middle Ages, for example, was unconscious, but the complete art-work was not then created—that was left to Goethe in our objective age. The highest achievements demand a richly endowed human soul, uniting the power of the reflective intellect with absolute creative power, and if we are justly compelled to doubt the early appearance in our department of art of such a genius, we must premise that an artist possessing a more or less happy mixture of both intellectual gifts may be found, and that the possession alone of one or the other of these gifts must be deemed inadequate to the attainment of the higher aim.

"Your admiration for Meyerbeer creates a world-wide distance between us. I say this with entire impartiality, for I am friendly to him, and have every reason in believing him to be an amiable and sympathetic man.

But if I wish to express in one word all my ideas of internal indecision and external labour in 'opera manufacturing,' I use the word 'Meyerbeer,' all

the more because I find in Meyerbeer's music great talent for external effect, which all the more restrains the noble maturity of art, because with entire renunciation of subjectiveness it perpetually tries to satisfy. He who wanders into the trivial has to atone to his nobler nature, but he



who intentionally seeks triviality, he is—happy, for he has nothing to atone to.

"You see how talkative you have made me. But do not allow me to forget the main thing, so that I may again express my thanks to you. Farewell, and let me hear from you soon again.—Yours truly,
"RICHARD WAGNER."

I did not accept this pleasant invitation, and never again received a line from Wagner. As the master was displeased because, in an altogether favourable criticism of his *Tannhäuser*, he encountered a word of praise for the *Huguenots*, my subsequent essays on his theoretical writings and on *Lohengrin* must have proved much more unwelcome to him. I perceived this on meeting him twelve years after in Vienna, where our conversation was confined to a few formal words. Although he frequently visits the Austrian capital, we have not met since 1859. All the more readily I give publicity to the foregoing letter, which displays the most praiseworthy feature of Wagner's activity, the moral earnestness and the unbending energy with which he pursues the path that he considers the right one.

EDOUARD HANSLICK.

D. P., Sen. (*ruminating*).—Well, my son?

D. P., Jun. (*perplexed*).—Well, my father? [They sleep.]

Meyerbeer and his Selika.



At the Pin and Ankle, Azminster.

MAJOR TEMPEST (*tempestuously*).—I don't believe a word.

DR CALM (*unperturbedly*).—Be quiet. No convulsions, or I prescribe. Hear (*reads*):—



"Most of us are aware of the difficulty experienced by Meyerbeer in finding a satisfactory Selika for his *Africaine*. We learn from the *Gazette Anecdote* that the part was at first destined for Mad. Viardot, who had sung so admirably as Fides. But shortly afterwards Mdle Sophie Cruvelli came out at the Grand Opera, and achieved a tremendous success. There was no longer any question of Mad. Viardot, and the composer concentrated all his hopes on the new-comer. Alas! at the very moment he thought he had attained the goal, the fair vocalist retired from the stage to get married. This was a terrible blow for Meyerbeer, and made him literally ill. Baron Vigier, the fair vocalist's happy husband, carried off more than his young wife to his charming villa at Nice,

he bore with him the maledictions of the *maestro*. Ah! if the Baron could only have died, or, if he objected to that, have only permitted his wife to sing in *L'Africaine*! One day Meyerbeer was at a dinner-party, which was attended, also, by Halévy, Auber, Saint-Beuve, Nisard, Saint-Georges, and Roqueplan, then manager of the Opéra-Comique. He was reserved and gloomy. He eat little, and spoke even less. 'I bet I will rouse him!' whispered Nestor Roqueplan, and addressing Saint-Georges, who was seated opposite him, said: 'Have you heard that Baron Vigier has been ruined on the Bourse?' At these words, Meyerbeer started on his chair, while a look of joy flushed over his face. The fact is, the Baron Vigier's ruin meant the return of Sophie Cruvelli to the stage, and the assumption by her of the part of Selika!"

DR CALM (*placidly*).—What do you think now?

MAJOR TEMPEST (*ouragically*).—Don't believe a word. —Cadedis!

DR CALM.—But you can't on reflection—

MAJOR TEMPEST (*interrupting him furiously*).—Reflection go to water! I'm on dry land, and don't believe a word. Some miserable interviewing liner. Go to Timbuctoo. Not a word!

—Sandis!

DR CALM.—But—

MAJOR TEMPEST.—Mille bombes! Not a word! Oh, Sophie!

Sophie! (*weeps*).

DR CALM.—You shall have pills within an hour. (*Exit*)

MAJOR TEMPEST (*alone—sings*).—"Pills, pills, jolly jolly pills!"

—Not a word! (*Exit to Stag and Mantle*.)

OCCASIONAL NOTES.

THE following, according to *Die Signale*, is a list of the new operas produced by German composers during the year 1878:—

Der Trompeter von Säckingen, Bernard Scholz, Wiesbaden; *Der Geiger zu Gmund*, Josef Stich, Rostock; *Ein Nizemärchen*, Count Rudolf Spork, Prague; *Van Dyck*, A. Müller, Rotterdam; *Die Rose von Woodstock*, W. Bennewitz, Mannheim; *Francesca da Rimini*, Hermann Götz, Mannheim; *Der Landfriede*, Ignaz Brüll, Vienna; *Armin*, H. Hofmann, Dresden; *Heinrich der Löwe*, Edmond Kretschmer, Leipzig; *Nanon*, R. Gené, Vienna; *Amor Titus Schwadronikus*, Julius Freudenberg, Mayence; and *Die Fremden*, Johann Starke, Mannheim.

Herr Hans von Bülow has resumed his post as conductor at the Theatre Royal, Hanover.

M. SELLIER, the new tenor at the Grand Opera, Paris, served in a wine shop; M. Gueymard was a ploughman; and M. Poullier a journeyman cooper; M. Faure was a chorister, and played also the double bass in church; M. Villaret was a journeyman brewer at Tarascon; M. Renard, a journeyman blacksmith at Rheims; M. Morère, a house-painter; M. Vergnet, a journeyman butcher; M. Dulaurens was in the cavalry, and it was his colonel who made him a singer; while M. Gailhard was intended by his friends for a shoemaker. (So much the more honour to them all.—D. P.)

THE Peruvian Government intend sending to the Paris Exposition, as one of the most venerable relics connected with the independence of Peru, the trumpet, now rusty and battered, on which the first signal was given for the revolt against the Spaniards.

THE book of *Songs of Germany* published by Messrs Boosey, comprising the most charming of the famous *Volklieder* and popular songs, edited by Herr Kappey, and translated with great fidelity by Maria X. Hayes, has reached a second edition, some more songs being inserted. Miss Hayes has just terminated the English acting version of Victor Massé's opera, *Paul et Virginie*, for the French editor, Mons. Michaelis. This version is a faithful reproduction of the French libretto, as the pure idyllic character of the original required no change or "adaptation."

Der Freischütz has been revived at the Teatro Apollo, Rome, and, despite the efforts of a faction on the first night, with complete success.

CONCERTS VARIOUS.

THE four o'clock concert at the Crystal Palace on Monday, March 25th, was exceptionally interesting. The programme was a good one, and it included the names of two *débutants* who displayed much talent:—

Overture, *Masaniello* (Auber); Italian Symphony (Mendelssohn); Aria, "Qui sdegno" (Mozart)—Mr Howard Templar; Serenade and Allegro Gioioso, for pianoforte and orchestra (Mendelssohn)—Miss Rae Haldayne; Song, "Heart of Oak" (Boyc)—Mr Howard Templar; Ballet Music, *Don Carlo* (Verdi)—Conductor, Mr Manns.

The overture and symphony were, of course, capitally performed. The *andante con moto* of the symphony was splendidly given, and the *pianissimo* of the orchestra was never heard to greater advantage than in the final *saltarello*. Mr Howard Templar possesses a bass-baritone voice of great compass, sympathetic in quality, and always strictly in tune. A livelier aria *d'entrata* than "Qui sdegno" would have suited Mr Templar's purpose better, but it was well sung, and his second song, "Heart of Oak," fairly roused the audience, and earned a well-deserved re-call. Mr Templar is an acquisition to the concert-room, and will undoubtedly become a favourite. Miss Rae Haldayne is a pupil of the Royal Academy, of whom that institution has every reason to feel proud. Her rendering of the *Serenade* and *Allegro* was brilliant and effective. With a delicate touch, she combines a mechanical dexterity and spirited expression from which much may be anticipated. Miss Haldayne was loudly applauded and re-called to the platform. Verdi's characteristic Ballet Music, faultlessly executed, made an effective climax to the programme. All praise to Mr Manns for introducing the *débutante*, who, judging from their first appearance, promise well.

A SERIES of six "concertina concerts" have been for some time announced to be given in Langham Hall. The first took place on Monday evening, March 26th. The name of "concertina concerts" is given because concertinas of various kinds play the part of the orchestra in an "orchestral concert." On the occasion under notice Mendelssohn's Concerto in D minor was given. Dr Bernhard was the pianist, and the concertina orchestra was principally represented by Mr John Chidley and his daughters, well-known as accomplished performers on their favourite instrument. Miss Webster and Mr William Shakespeare varied the programme (which by-the-bye contained a trio by Sterndale Bennett, a duet by Goltermann, and a quartet by Haydn) by their vocal illustration of various classical composers. Mr Lehmer was the accompanist.

MISS MULHOLLAND gave a concert at the residence of the Marchioness of Downshire on Wednesday morning, March 27th, assisted by Mdme Robiati, Misses Barnby, Purdy, Ertz; Messrs Shakespeare, Haggood, Thomas, Thorndike, and Isidore de Lara. Miss Mulholland possesses an agreeable mezzo-soprano voice, and sings with taste and expression—qualifications amply shown by her delivery of Lady Archer Hill's song, "By the gloaming" (encored). The vocal pieces that seemed to please the most were—"Una notte a Venezia," sung by Mdme Robiati and Mr Shakespeare; "Hear my prayer" (*L'Ombre*), by Miss Purdy; "Deeper and deeper still," by Mr W. Shakespeare; and a Romanza, the composition of Mr Isidore de Lara, entitled "Ricordi," sung, *con amore*, by the composer. The instrumental music was not superabundant; a solo on the harp, artistically played by the composer, Mr John Thomas, being the only piece given, the announced duet for pianoforte and harp on airs in *Faust*, the composition of Sir Julius Benedict, not taking place. The accompanists announced were Mr W. Ganz, Signors Romano, Vaschetti, and Mr Albert Visetti.

PROVINCIAL.

WARRINGTON.—Mrs Oakden's fourth and last concert attracted a large audience to the Public Hall, on Wednesday evening, March 20th. An instrumental quartet party (MM. Risegari, Speelman, Otto Bernhardt, Hochstetter, and Vieuxtemps) played Mozart's Quartet in D minor, Hadyn's in F (Op. 3), Mendelssohn's Quintet in B flat, and Hadyn's Variations on an Austrian national air. It was at once acknowledged, writes the *Warrington Guardian*, that we had met to hear no ordinary performance. To musical *dilettanti* it forcibly brought to mind the weekly treats the Monday Popular Concerts offer to their audiences during the London season. The vocalists were Mad. Sinico and Sig. Campobello. The lady sang "Robin Adair" and "Kathleen Mavourneen" (both encored); and the gentleman, Gounod's "Valley," and Stephen Adams' irrepressible "Nancy Lee." Mr. Arthur G. Becker accompanied the vocal music.

CLEVEDON.—The inhabitants of this town had a great treat very recently, in the engagement of Sig. Paggi (of Clifton) and his talented young family. Mdme Josephine, nine years of age, showed

her skill on the violin in a surprising manner, while her sister Anita, two years older, played on the flute in such a style that there was a general cry from the audience of "wonderful!" Then came Sig. Garibaldi Paggi, thirteen years old, who went through his part on the violoncello in such a way that few of his age could do. We must also say a word for Mdme Paggi, who has just entered her teens, for the clever manner in which she performed a solo on the pianoforte, besides accompanying throughout the evening. The Signor himself is a master of the flute, and his family inherit his natural love of music, otherwise they could not have gone through the programme so satisfactorily. The vocal part was ably sustained by Mr. W. Kidner (of Bristol); and a general hope was expressed by the audience that the family would soon favour them with another musical evening.—*Clevedon Mercury*.

LONDON BALLAD CONCERTS.

The last but two (the fifteenth) of the present season, of Mr John Boosey's London Ballad Concerts, was given on Wednesday evening last, at St James's Hall, with the usual result, viz., an enormous audience. All the favourite artists were there, with the exception of Mr Edward Lloyd, who was suffering from cold, and for whom an apology was printed in the book of words. Mr Sims Reeves was in excellent voice. He sang "My pretty Jane" in irreproachable style, and after being called back twice to the platform, treated the audience to "Come into the garden, Maud." Mr. Reeves' other song was "The Death of Nelson," and the audience hoped to hear the popular tenor sing again. They called him no less than four times, and when Mr Reeves had bowed his acknowledgments for the last time, one of the audience rose, and in an emphatic voice said, "Mr Reeves, assuredly, like the rest of England, has done his duty." Sea songs were in the ascendant on Wednesday night. "The Arcthusa," by Shield, sung by Mr Santley, created such a furore that he was compelled to return to the platform and give "Hearts of Oak;" Mdme Antoinette Sterling sang "When the tide comes in" (Barnby), and, on being "called," gave "Yeo, heave ho." The novelties in the programme were Mr Blumenthal's setting of some words from an old MS. entitled "Life" (not Longfellow's "Life"), sung so well by Mdme Sterling that she was obliged to repeat it; and Mr Arthur Sullivan's musical illustration of Victor Hugo's poem, translated by Sir Alexander Cockburn, and entitled "I would I were a king." Mr Santley gave this (accompanied by the composer) so much to the satisfaction of the audience that he was compelled to sing it again. Several other calls for repetitions were made on the singers. Miss Mary Davies sang "Robin Adair" after Mdme Santon-Dolby's "The way through the wood." Miss Orridge gave the last verse over again of "The Bailiff's Daughter of Islington," and Mr Santley gave "I am a friar of orders grey" after Hatton's "Simon the Cellarer." Madame Arabella Goddard was the pianist. Liszt's "Rigoletto" and De Sivrai's "Blair Athol" were the pieces selected for the display of her exceptional executive powers. Mr Sidney Naylor conducted.

The Organ.

II.

(Continued from page 200.)

In addition to the manual organs, the "pedal organ" has to be considered important as giving grandeur and fullness of tone to the instrument.

The PEDAL ORGAN, properly balanced, should carry down the tone of the keyboards an octave lower; the pipes, therefore, appropriated to the pedal bass, are of large size and deep intonation.

This important section of the organ is actuated and caused to sound by the depression of an independent set of keys depressed by the feet, and called the "pedalboard." In compass the pedalboard generally extends from C C C, 16ft. to F, thirty notes, and it is supplied with its special wind trunks, soundboards, and mechanism.

These several organs are usually combined together to form the complete instrument, and are enclosed within the organ case.

Thus the magnitude and importance of the instrument is in some degree indicated by the size and contour of the CASE. This is, however, no rule, inasmuch as the cases designed by the architects of the present day are simply absurd.

The case designed for the organ in the Public Halls, Glasgow, is a disgraceful sham, alike derogatory to the mind that could conceive it, and injurious to the reputation of the builder of the instrument, who is expected to hand down to posterity the true intonation

of his organ pipes. Where is the artist who can combat with the rigid vibrations of 2in. deals and sham metal pipes? This subject, the proper education of our architects in sound propagation and case designs, is so important that however distasteful it may be to the profession it is the duty of every one, to plainly point the finger of rebuke to the shortcomings of the professional men and builders who deal in stone, brick, timber, and mortar, and who are chiefly responsible, from their ignorance of the laws of acoustics, for the inflections as regards musical sounds that are thrust upon long-suffering congregations the whole year round.

The foundation of every organ is the proper WIND SUPPLY. Without wind, although the keys may be actuated by the fingers, the instrument would be silent; an insufficient or irregular supply of wind will mar the effect of the most accurate adjustment of mechanism, and the musical tone of the pipes. It is, therefore, necessary that the capacity of the bellows for producing wind and the size of the wind chests and reservoirs should be carefully considered and adjusted to the requirements of the full organ. How rarely is an organ to be found with an ample supply of wind! In general, it is impossible to use the full organ coupled with sustained chords, without the wind becoming unsteady, and the quality and the fullness of the tone considerably impaired.

In nearly every large instrument, and the majority of church organs, the wind supply will be found both insufficient and unsteady. The wind produced by the action of the bellows is usually conveyed into one or more large reservoirs, the upper boards of which are weighted to give the required pressure to the contained air, which then passes by means of pipes, called "wind trunks," to a portion of the organ called "the wind chest." In instruments of the first magnitude, where the consumption of wind through the pipes may at times be very large, and again be reduced to a minimum, it is not unusual to have the wind at the various pressures conveyed into a second set of reservoirs placed immediately under the wind-chest for the purpose of equalizing and steadying the wind under the extremes indicated. Over the wind-chest is placed the soundboard, which is divided off into a series of long grooves, corresponding in number to the notes of the keyboard. The spacing of these grooves or partitions is adjusted to the quantity of wind necessary to give sound to the particular series of pipes planted upon the upper board immediately over them. The top of the wind-chest is perforated, so as to admit wind into each of the soundboard grooves; and pallets kept up by springs close these perforations, shutting off the entrance of the wind into the soundboard. Each of these pallets is mechanically connected with its special note on the keyboard; the depression of a key by the finger, therefore, opens the pallet, and the wind is admitted into the grooves of the soundboard. As these pipes extend over nearly five octaves, and range from 16ft. down to 2in. in length, it is evident that the larger scaled pipes will draw off more wind than the smaller ones, and a variation of pressure will occur in the wind-chest. This unsteadiness of the wind supply to the soundboard is a very prevalent fault, and, as a necessary consequence, the musical intonation of the pipes is rendered unpleasant and disagreeable to the ear. In every properly constructed organ the wind-chest should be divided into two or three air-tight compartments, each having its special wind supply and connecting trunk. This obviates any unsteadiness of intonation when rapid passages of music or abrupt transitions of tone occur. The modern system of building organs from a specification containing a given number of stops, and accepting the lowest tender for what may be technically called a paper plan, is fatal to the construction of effective instruments in this country. Cheap watches and cheap organs are equally worthless. Yet such is the general want of information amongst those who require organs and watches that the country builder, with a long pen-and-ink specification, and the advertising watch-manufacturer, generally obtain the order to the exclusion of the really conscientious workman, who, being master of his craft, cannot lend his name and reputation to other than an instrument of merit. It is not, however, always that the cheapest estimate for the construction of the instrument commands attention. At a city not twenty miles from Edinburgh the highest tender was accepted by the committee, thereby trusting to obtain the best organ; but such a proceeding really only points out the prevailing ignorance of musical committees upon the subject of the organ. No amount of money will command an effective and perfect instrument, unless the builder of the organ is a man elevated beyond the mere attributes of a carpenter and joiner or metal-worker, as has been pointed out already. Father Smith would never accept any contract to build an organ unless he obtained his own price, and prepared his own specification of the instrument contracted for. Why is it that our modern organ-builders in this country do not maintain the same position? Hereafter, this important subject will be entered into

more in detail, and the gradual decadence of organ-building, resulting from cheap estimates and comparatively unknown country builders, pointed out. The faults of unsteadiness in the wind supply, and improper intonation of the pipes that have been noticed, arise almost entirely from the desire to obtain a large instrument at the lowest possible expenditure of money. The nails, wood, metal, and glue at 9d. the hour—the historical "kist o' whistles."

In order to control the sounding of the various ranks of pipes planted upon the top of the soundboard, its upper surface is pierced with a series of holes, in number corresponding to the pipes standing in the rackboard over each groove. Thin strips of wood, similarly perforated, are placed over these holes, so as to interpose a wind connection between the soundboard and the wind-chest, according as these strips of wood are closed or open. Thus by the backward and forward motion of these sliders the wind is either allowed free passage through the holes, or is cut off entirely, according as these strips or sliders shut off or leave open the exits. Over the soundboard is placed the rackboard, into which the several ranks of pipes are placed.

The foot of each pipe is adjusted to stand over the soundboard holes. When all the sliders are, therefore, drawn, all the wind holes are open, and the pipes sound. When the sliders are shut the wind is cut off, and the pipes are silent.

These sliders are controlled from the stops at the keyboards, each stop representing a slide and rank of pipes.

The question of wind pressure is one of great importance, as the voicing and tone of the pipes is greatly influenced by the elasticity of the air. Too great a pressure overblows the pipe and produces a false tone, all music is lost, and the sound becomes loud and screaming.

The Royal Albert Hall and Alexandra Palace organs are examples of over-wind pressure, and of music giving place to noise.

A well-known musician, describing the Albert Hall organ the other day, remarked "Organ, call that an organ! why, it is an American steam devil." To voice an instrument upon an over pressure of wind is a fatal mistake—tone and music give place to a fierce noise. Heavy wind pressures are not necessary to produce power or volume of sound. In the great concert organ at Primrose Hill, London, the heaviest pressure is 5in. of wind on the "solo organ," and 2in. upon the "echo organ." This is the lightest known pressure that has been employed in the voicing and intonation of any large organ, yet with remarkable sweetness and musical tone this celebrated instrument also produces an almost overpowering volume of sound.

Seventy years since how much excitement and bitter feeling was engendered in Scotland by the introduction of the organ, and what a great change has taken place in the musical portion of the service in most of the churches there! Organs are finding their way into churches and chapels throughout the kingdom, and their aid to the solemnity and beauty of the service is now almost universally acknowledged and accepted; indeed, it is quite refreshing to go back two hundred years and read how much reverence has always been attached to the organ tone. John Mace, of Trinity College, Cambridge, who, in 1644, speaking of the organ constructed by Dallans for York Minster—the instrument destroyed by fire in 1829—makes the following remarks, which are well worth remembering: "Now, here you must take notice that they had then a custom in that church (which I hear not of in any other cathedral which was), that always before the sermon, the whole congregation sang a psalm together with the choir and the organ. And you must also know that there was then a most excellent large, plump, lusty, full-speaking organ. This organ, I say, when the psalm was set before the sermon, being let out into all its fullness of stops, together with the choir began the psalm. But when that vast concordant unity of the whole congregational chorus came, as I may say, thundering in, even so as it made the very ground shake under us—oh, the unutterable ravishing soul's delight, in which I was so transported and wrapped up into high contemplation, that there was no room left in my whole man—namely, body, soul, and spirit—for anything below divine and heavenly rapture."

(To be continued.)

WAIFS.

Mdlle Rosine Bloch, of the Paris Opera, is in Italy.
 Mme Annette Essipoff is expected very shortly in Vienna.
 King Humbert has given 14,000 francs for the Bellini Monument.
 Mdlle Marianne Brandt has been singing in the German provinces.
 The season at the Liceo, Barcelona, terminates on the 15th April.
 Signor Bottesini intends taking up his permanent residence at Turin.

M. Halanzier has been promoted to be an Officer of the Legion of Honour.

Mdme Marchesi is appointed to a professorship in the Brussels Conservatory.

Signor Pedrotti has been created commander of the Order of the Crown of Italy.

A liberal grant has been made by the Government to the Teatro Nacional at Mexico.

Peter Benoit's oratorio, *Lucifer*, met lately with a gratifying reception at Antwerp.

The Thessalian insurgents have adopted "Garibaldi's Hymn" as their national melody.

It is said that Gounod will himself conduct the first performance of *Cinq-Mars* in Vienna.

The musical library of the Royal Academy of St Cecilia, Rome, has been opened to the public.

A new opera, *Roderigo di Spagna*, by Signor Bavagnoli, will be produced at Parma next month.

Mdlle Zaré Thalberg has returned to fulfil her engagement with Mr Gye at the Royal Italian Opera.

Mdlle Weckerlin, *prima donna* at the Theatre Royal, Munich, is engaged to Herr Bussmeyer, pianist.

M. Charles Lecocq's *Petit Duc* will be produced at the Friedrich-Wilhelmstädtisches Theater, Berlin.

A new opera, *Roger de Flor*, by Señor Ruperto Chapé, has been produced at the Teatro Real, Madrid.

Señor Padilla produced a favourable impression as Nelusko, at the Teatro del Principe Alfonso, Madrid.

Félicien David's *Captive*, never yet performed, is likely to be presented ere long to the Parisian public.

Herr Julius Schulhoff, the pianist and composer, was married on the 5th inst., and intends residing in Paris.

A Hungarian tenor, M. Gassi, has appeared in *Il Trovatore*, at the Italiens, Paris. Good voice; wants training.

The Grand-Duke of Saxe-Weimar has conferred the Order of the Falcon, second class, on Señor Pablo de Sarasate.

Verdi's *Ernani*, which has not been performed in Paris for twelve years, was given at the Italiens a short time since.

M. Schure's book on Wagner and the Musical Drama has been translated into German by Herr Hans von Wolzogen.

If rumour may be credited (which it can't), Wagner's *Lohengrin* will shortly be produced at the Théâtre-Italien, Paris.

The Italian papers speak well of a young English baritone, lately singing at Lucca under the name of Ricardo della Rosa.

Herr Theodor Wachtel has been engaged by Herr Conrad Behrens for a tour in Denmark, Sweden, and Norway during May.

The Song-Festival of the United North-German Liedertafeln will take place at Osnabrück, on the 19th, 20th, and 21st July.

Mdlle Marianne Brandt, of the Royal Operahouse, Berlin, fulfils a short engagement next May at the Theatre Royal, Cassel.

M. Saint-Saëns is organizing in Paris a Liszt concert, at which only compositions of the musical Abbate will be performed.

Should the political situation not derange existing plans, the New Theatre at Odessa will open next season with Italian opera.

M. Massenet, the composer of *Le Roi de Lahore*, has requested M. Parodi, author of *Rome Vaincue*, to write him a libretto.

The Cincinnati *Saturday Night* calls O'Leary the King of Tyre, because he tyres out everybody who attempts to walk with him.

Professor Kullak, the well-known pianist and composer, has been nominated Corresponding Member of the Academy of Music, Florence.

A fire, extinguished before it had done much harm, lately broke out at the Teatro Grande, Brescia—"the work of an incendiary," of course!

From the designs sent in for the projected Bellini Monument at Naples, the committee have selected one by Signor Grita, a Sicilian sculptor.

M. Jürgenson, a Moscow publisher, has offered a prize of from 600 to 1,000 marks for the best German libretto on a subject historical.

Mr Ernest Durham's second recital is announced for Wednesday next, when he will play the "Moonlight" Sonata and a number of smaller pieces.

The late Archduke Franz Karl, father of the Emperor of Austria, was a great lover of the stage, and rarely missed a performance at the Imperial Theatre.

It is proposed at Rome that a chorus selected from among the members of the best choral societies in the Eternal City shall visit Paris during the Exhibition.

Mdme Clara Schumann has written to *Die Signale*, stating that her fiftieth anniversary as a concert-player will occur next year—not this winter, as erroneously reported.

Owing to financial reasons, the members of the orchestra at the Imperial Operahouse, Vienna, have abandoned the project of giving concerts in Paris during the Exposition.

Herr Julius Stockhausen was offered the professorship lately held by Mdme Marchesi at the Conservatory, Vienna; he declined it, and it was given to Mdme Artôt-Padilla.

A man died so suddenly a short time since, in a small town near Boston (U.S.), that the body was almost cold before the distracted and grief-stricken relatives found the will.

The Philosophical Faculty in the University of Tübingen have conferred upon Herr Schletterer, *Capellmeister* of Augsburg, the degree of Doctor of Philosophy, *Honoris Causa*.

Mdlle Marie Widl (remembered at Covent Garden as Wilt), having obtained leave of absence from Vienna, will appear at the Stadttheater, Leipzig, as Brünnhilde, in Wagner's *Walküre*.

The Stafford House Fund, which has found an echo in the hearts of the British public, has also found its way into the souls of musical caterers. A concert was given on Thursday last at the school rooms, All Saints', Notting Hill, by the Mdles Beard and Lowe (harpists), assisted by Herr Oberthür, and other vocal and instrumental friends, to an appreciative audience.

Advertisements.

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The following is quoted from an article in the *Musical Times* of March 1, 1878 :

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The following are the arrangements for the Season, and they will be adhered to as nearly as circumstances will permit:

ENGAGEMENTS.

Mdme ADELINA PATTI, Mdle ZARÉ THALBERG, Mdle BIANCHI,
Mdme SCALCHI, Mdle D'ANGERI,
Mdle SMEROSCHI, Mdle AVIGLIANA, Mdle EVA DE SYNBERG,
Mdme SAAR, Mdle COTTINO, Mdle SONNINO,
Mdme CORSI, Mdle DOTTI (her First Appearance in England),
Mdle GHIOTTI,
Mdle DE RITI (her First Appearance in England),
Mdle EMMA SARDA (her First Appearance in England),
and
Mdle EMMA ALBANI.

Signor NICOLINI, Mons. CAPOUL, Signor PAVANI, Signor PIAZZA,
Signor ROSARIO, Signor SABATER, Signor ROSSI,
Signor MANFREDI, Signor FILLE, Signor CARPI, Signor GAYARRÉ,
and
Signor BOLIS (his First Appearance these two years).

Signor GRAZIANI, Mons. MAUREL,
Signor MELCHI (his First Appearance in England),
and
Signor COTOGLI.

Signor BAGAGLIOLO, Signor CAPPONI, Signor CIAMPI, Signor ORDINAS,
Signor CARACCILOLO,
Signor SCOLARA, Signor RAGUER,
&c., &c., &c.

Conductors, Composers, and Directors of the Music:
Signor VIANESI and Signor BEVIGNANI.

Principal Danseuses:
Mdle HELENA REUTERS, Mdle LAURA REUTERS,
Mdle GIROD,
and
Mdle ZUCCHI (her First Appearance in England).

Maestral Piano	...	...	...	...	Herr SAAR and
Principal Violin Solo	...	...	...	...	Signor LABO.
Leader of the Military Band	...	...	...	...	Mr CARROUS.
Organist	...	...	...	...	Herr L. SAAR.
Maitre de Ballet	...	...	...	...	Mr BETJEMAN.
Suggestore	...	...	...	...	Mr PITTMAN.
Repetiteur de Chœur	...	...	...	...	Mons. HANSEN.
Decorator	...	...	...	...	Signor FORTUNATI.
Machinist	...	...	...	...	Signor CARLO CORSI.
					Mr LABHART.
					Mr WHITE.

The Personnel of
THE UNRIVALED ORCHESTRA,
As well as that of
THE CHORUS,
Will remain nearly the same as last Season.

Stage Manager	...	...	...	...	Signor TAGLIAVICO.
Artistes Costumiers	Mrs JAMES, Mdme
					DUNREUIL, &c., &c.
					Mr DAVES.
Scenic Artists	Mr CANBY, and
					Assistants.

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"L'Etoile du Nord" Meyerbeer.	"L'Elisir d'Amore" Donizetti.	"Fidelio" Beethoven.
"Les Huguenots" Meyerbeer.	"Linda di Chamouni" Donizetti.	"Orfeo" Gluck.
"Dinorah" Meyerbeer.	"Norma" Bellini.	"Faust e Margherita" Gounod.
"Roberto il Diavolo" Meyerbeer.	"La Sonnambula" Bellini.	"Romeo e Giulietta" Gounod.
"Le Prophète" Meyerbeer.	"I Puritani" Bellini.	"Crispino e la Comare" Ricci.
"Don Giovanni" Mozart.	"La Traviata" Verdi.	"Der Freischütz" Weber.
"Le Nozze di Figaro" Mozart.	"Il Trovatore" Verdi.	"Hamlet" Campana.
"Il Flauto Magico" Mozart.	"Rigoletto" Verdi.	"Emeralda" Campana.
"Il Barbiere di Siviglia" Rossini.	"Ballo in Maschera" Verdi.	"Le Astuzie Femminili" Cimara.
"Guglielmo Tell" Rossini.	"Don Carlos" Verdi.	"Getmuna" Poniatowski.
"Otello" Rossini.	"Ernani" Verdi.	"Il Guarany" Gomez.
"La Gazza Ladra" Rossini.	"Luisa Miller" Verdi.	"Lohengrin" Wagner.
"Semiramide" Rossini.	"Aida" Verdi.	"Tannhäuser" Wagner.
"Lucrezia Borgia" Donizetti.	"Martha" Plotow.	"Il Vascello Fantasma" Wagner.
"Don Pasquale" Donizetti.	"Fra Diavolo" Auber.	"Le Vespri Comari di Windsor" Nicolai.
"La Favorita" Donizetti.	"Masaniello" Auber.	"Santa Chiara" The Duke of Saxe-Coburg.
"Lucia di Lammermoor" Donizetti.	"Le Domino Noir" Auber.	&c., &c.

During the Season a Selection will be made of those Operas of the foregoing great Répertoire which have, from time to time, proved to be the most acceptable to the Subscribers and the Public, and, in addition, it is the intention to produce Two, at least, of the following works:—

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Royal Italian Opera, Covent Garden, March, 1878.

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